

PRODUCTIONS

im häuslichen Freundschafts-Kreis

für die

FLÖTE

mit Begleitung des

Pianoforte

gesetzt von

Ant. Diabelli.

N.º 38

129^{tes} Werk.

N.º 956.

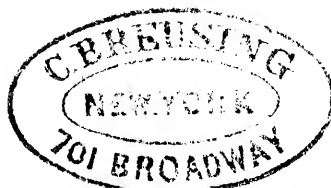
Eigenthum der Verleger. Eingetragen i. d. Vereinsarchiv.

*Pr. 11 - x. CM.
- 20 Ngr.*



WIEN, bei A. DIABELLI et COMP.

*k. k. Hof- u. priv. Kunst- u. Musikalienhändler,
Graben, N.º 1133.*



Produktionen.

Periodisches Werk für Flöte und Pianoforte.

Heft.	fl. kr.	Heft.	fl. kr.
1. Mercadante. <i>Cavatine</i> : (Alma grande) . . .	45	32. ——— <i>Detto</i> . Duett: (Seh' ich recht, es ist mein Weib) Chor und Tanz . . .	45
2. Carafa. <i>Ariette</i> : (O cara memoria) mit Variationen von Winter . . .	45	33. ——— <i>Detto</i> . Barcarole, Cavat: und Duett: (O Gott, wo bin ich) . . .	45
3. ——— <i>Cavat. alla Polacca</i> : (Ich soll euch Liebe schenken) und: (Nel cor più non mi sento) mit Variationen . . .	45	34. Auber. <i>Die Braut</i> . Favorit-Stücke . . .	45
4. ——— <i>Bolero</i> : (Ognor più tenero) . . .	45	Bellini, V. <i>Montechi und Capuletti</i> . . .	
5. Rossini, G. <i>Othello. Arie</i> : (Che ascolto) . . .	45	35.36.37. — 1 ^{te} , 2 ^{te} , 3 ^{te} Potpourri a . . .	1
6. ——— <i>La gazza ladra. Cav</i> : (Di piacer mi balza il cor) . . .	45	38.39.40. — <i>Norma</i> . 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1
7. ——— <i>Detto Cav</i> : (Vieni fra queste braccia) . . .	45	41.42. Donizetti, G. <i>Belisario</i> . 1 ^{te} , 2 ^{te} Potp. a . . .	1
8. ——— <i>La Donna del Lago</i> . Rondo mit Var. . .	45	43.44. ——— <i>L'Elisir d'amore</i> . 1 ^{te} , 2 ^{te} Potp. a . . .	1
9. ——— <i>Detto. Arie</i> : (Ah si pera) und <i>Cav</i> : (O mattutini albori) . . .	45	45. Bellini, V. <i>La Sonnambula</i> . 1 ^{te} , 2 ^{te} Potp. a . . .	1
10. ——— <i>Armida</i> : Schlussgesang mit Variat. und Duettino . . .	45	46. Mozart, W. A. <i>Don Juan</i> . Ouverture . . .	1
11. ——— <i>Der Barbier von Sevilla. Cavat</i> . (Una voce poco fa) und <i>Cavat</i> . (Ecco ridente il cielo) . . .	45	Donizetti, G. <i>Linda di Chamounix</i> . . .	
12. ——— <i>La Donna del Lago. Cav</i> : (Elena! o tu ch'io) und <i>L'Italiana in Algeri. Cavat</i> : (Soffri o cor) . . .	45	48.49.50.51.52. 1 ^{te} , 2 ^{te} , 3 ^{te} , 4 ^{te} , 5 ^{te} Potp. a . . .	1 15
13. Bellini, V. <i>Il Pirata. Arie</i> : (Tu vedrai) u. <i>Cav</i> : (Nel furor delle tempeste) . . .	45	53. Verdi, Gius. <i>Nabucodonosor</i> . 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1 15
14. ——— <i>Detto. Arie</i> : (Straziar l'amato oggetto) u. <i>Cav</i> : (Per te di vane lagrime) . . .	45	54.55. ——— <i>Verdi, Gius. Nabucodonosor</i> . 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1 15
15. ——— <i>Detto. Arie</i> : (Si vincemmo) u. <i>Cavat</i> : (Ah come rapida) . . .	45	56. Schubert, Fr. <i>Lieder. Erste Abtheilung</i> . . .	
16. Paccini. <i>L'ultimogiorno di Pompei. Arie</i> : (A ingoder) u. <i>Cav</i> : (Suggera man concedi) . . .	45	1. Der Wanderer. 2. Wanderers Nachtlied. 3. Fischerweise. 4. Morgenständchen. 5. Der blinde Knabe. 6. Der Schmetterling. 7. Lob der Thränen. 8. Der Alpenjäger. 9. Aueine Quelle . . .	1 15
17. Bellini, V. <i>Il Pirata. Arie</i> : (Col sorriso d'innocenza) u. <i>Cav</i> : (Lo sognai) . . .	45	57. ——— <i>Lieder. Zweite Abtheilung</i> . . .	
18. Raimondi. <i>Argia. Cav</i> : (Al fianco al mio tesoro) u. <i>Melodie des Liedes</i> : (Nimm diess kleine Angedenken) u. <i>Ad. Gyrometz</i> . . .	45	10. Hymne an die Jungfrau. 11. Die Forelle. 12. Frühlingsglaube. 13. Das Wandern. 14. Wohin! 15. Morgengruss. 16. Im Haine. 17. Der Neugierige. 18. Ungeduld . . .	1 15
19. Nicolini u. Zingarelli. <i>Cav</i> : (Or cheso i vicino a te) u. <i>Cav</i> : (Ombra adorata) . . .	45	58. Balfe, M. W. Ouverture zur Oper: <i>Die vier Haimonskinder</i> . . .	1
20. Pacini u. Rossini. <i>Cav</i> : (Didone abbandonata) u. <i>Niohe</i> . u. <i>Preghiera u. Canzonette aus Othello</i> . . .	45	——— <i>Die vier Haimonskinder</i> . . .	
21. Auber. <i>Die Stumme von Portici</i> . Ouverture . . .	45	59.60.61.62. 1 ^{te} , 2 ^{te} , 3 ^{te} , 4 ^{te} Potp. a . . .	1 15
22. ——— <i>Detto</i> . Introduction u. Arie der Elvire . . .	45	Donizetti, G. <i>Marie, die Tochter d. Regiments</i> . . .	
23. ——— <i>Detto</i> . Guarache und Bolero . . .	45	63.64.65. ——— 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1 15
24. ——— <i>Detto</i> . Trauungszug, Fischer-Chor, 1 ^{te} Barcarole und Chor . . .	45	Flotow, Fr. <i>Alessandro Stradella</i> . . .	
25. ——— <i>Detto</i> . Marktchor, Tarantelle u. <i>Preghiera</i> . . .	45	66.67.68. ——— 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1 15
26. ——— <i>Detto</i> . Schlummerlied, Cav. u. 2 ^{te} Barcarole . . .	45	Nicolai, O. <i>Die Heimkehr des Verbannten</i> . . .	
27. Herold. <i>Zampa, od. die Marmorbraut. Ouvert.</i> . . .	45	69.70.71. ——— 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1 15
28. ——— <i>Detto</i> . Introd: Cavat: Chor und Lied . . .	45	72. <i>Schwedische Volkslieder</i> , ges. v. Jenny Lind . . .	45
29. ——— <i>Detto</i> . Romanze, Terzett und Quartett . . .	45	73. Verdi, G. <i>Ernani</i> . 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1 15
30. ——— <i>Detto</i> . Trinklied u. Finale des 1 ^{ten} Acts . . .	45	74.75. ——— <i>Verdi, G. Ernani</i> . 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1
31. ——— <i>Detto</i> . <i>Preghiera. Arie</i> : (Man gehorcht mir überall) Schifferlied u. Serenade. Chor . . .	45	76. Fünf Märsche . . .	
		77. Wallace. <i>Maritana</i> . 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1 15
		78.79. ——— <i>Wallace, Maritana</i> . 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1 15
		80.81. ——— 1 ^{te} und 2 ^{te} Abtheilung. a . . .	1 15
		Donizetti, G. <i>Lucia di Lammermoor</i> . . .	
		82.83. ——— 1 ^{te} , 2 ^{te} Potp. a . . .	1 30
		84.85. ——— <i>Lucrezia Borgia</i> . 1 ^{te} , 2 ^{te} Pot. a . . .	1 30
		Meyerbeer, G. <i>Der Prophet</i> . . .	
		86.87.88. ——— 1 ^{te} , 2 ^{te} , 3 ^{te} Potp. a . . .	1 30

Nº 38.

ERSTES POTPOURRI

3

nach Motiven der Oper: NORMA, von V. Bellini.

PIANOFORTE.

Andante

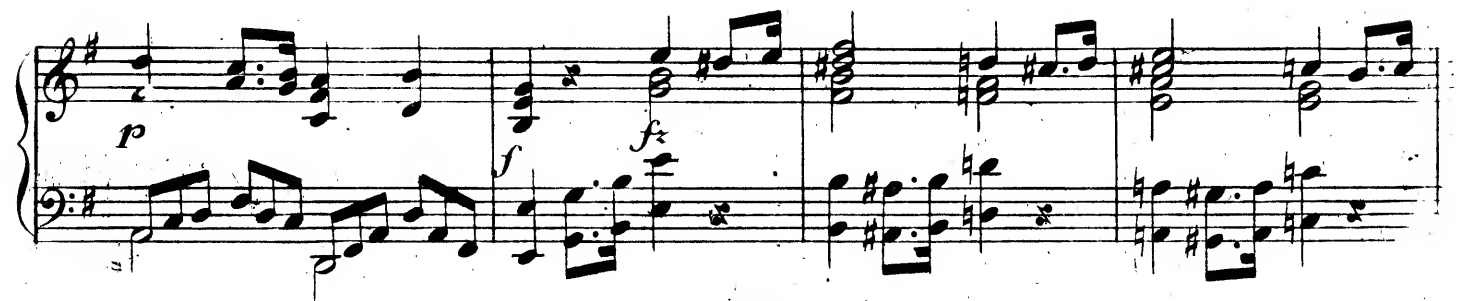
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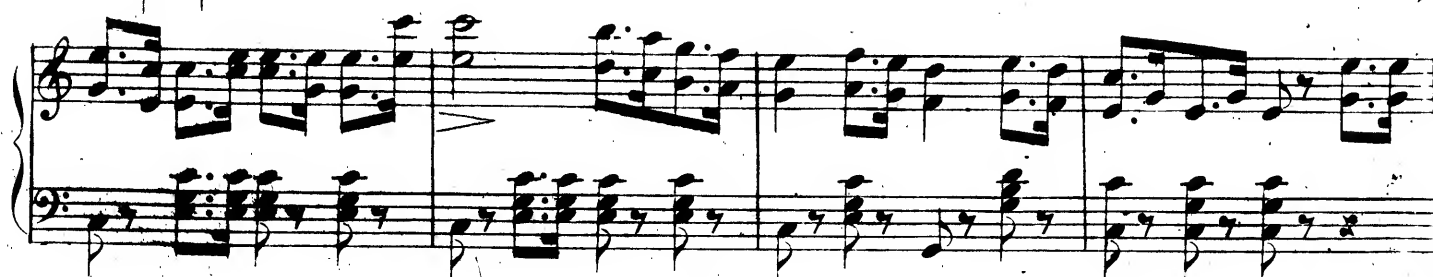


Andante mosso.



D. et C. N° 5607.





The musical score consists of seven systems of staves. The first system includes markings for *ritard.*, *f*, and *a tempo.*. The second system is a continuation of the first. The third system includes markings for *f* and *mf*. The fourth system includes markings for *cresc.* and *f*. The fifth system includes markings for *tr.* and *p*. The sixth system includes markings for *ga...*, *p*, *cresc.*, and *loco*. The seventh system includes markings for *ga...* and *loco*.

Andante sostenuto assai.

The musical score consists of seven systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The first measure of the treble staff is marked with a piano (*p.*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.*, *dol.*, *cresc.*, and *f*. The piece concludes with a final chord in the bass staff.

Allegretto.

fp

p

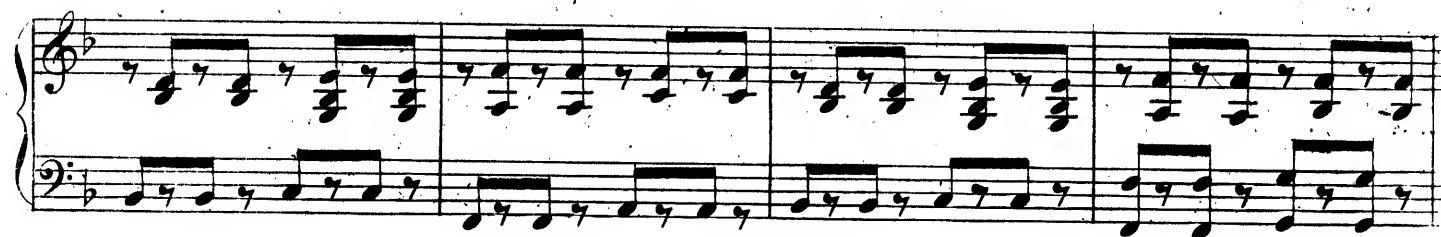
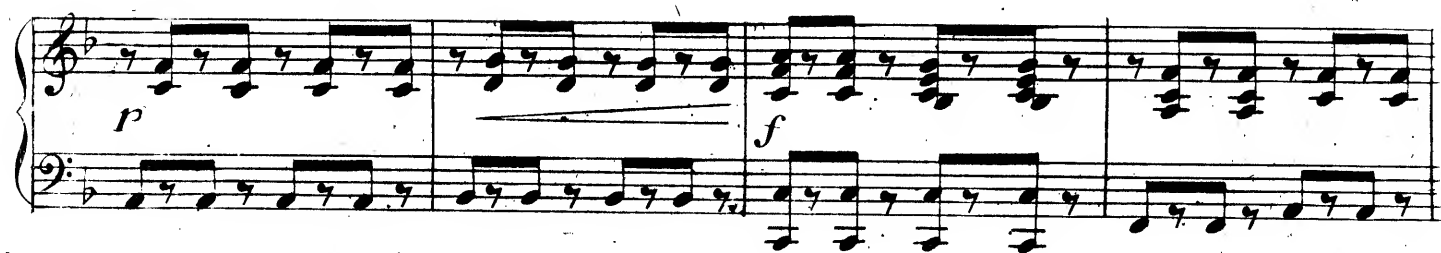
f

cresc.

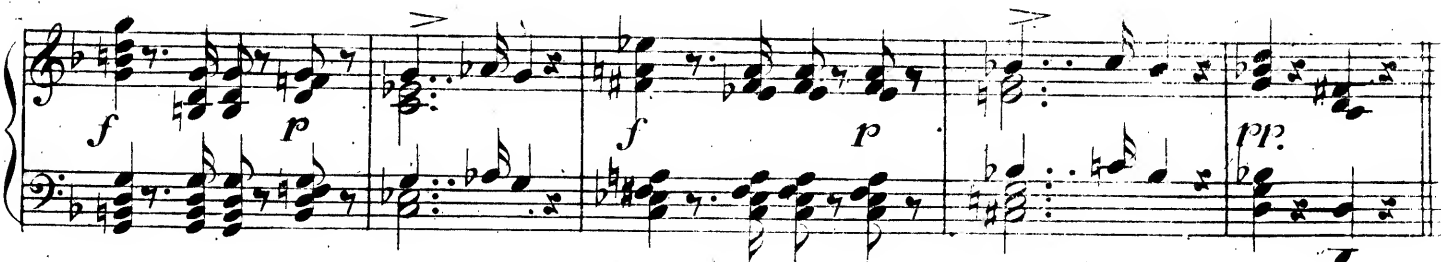
f

cresc.

f



Andante maestoso.



Tempo di Marcia.

The musical score is written for piano and bass in G major (one sharp) and 2/4 time. It consists of six systems of two staves each. The notation includes various dynamic markings, articulation marks, and performance instructions.

System 1: Starts with a forte (*f*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

System 2: Features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand has a melodic line with slurs, and the left hand continues the accompaniment.

System 3: Features a fortissimo (*ff*) dynamic in the right hand. The right hand has a melodic line with slurs, and the left hand continues the accompaniment.

System 4: Features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand has a melodic line with slurs, and the left hand continues the accompaniment.

System 5: Features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand has a melodic line with slurs, and the left hand continues the accompaniment.

System 6: Features a mezzo-forte (*mf*) dynamic in the right hand. The right hand has a melodic line with slurs, and the left hand continues the accompaniment.

Performance markings include *ga* (gong) and *loco* (loco). The score ends with a final chord in the right hand.

